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HANS MEMLINC;

A NOTICE OF

His Life and Works.

BY W. H. JAMES WEALE.



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1865.

HANS MEMLINC;

A NOTICE OF HIS LIFE AND WORKS.

OF all the old Flemish towns there is none more picturesque or more interesting than Bruges. Owing, no doubt, to the decay of its wealth and prosperity, it has retained far more of the architectural features of the fifteenth and sixteenth centuries than its ancient and more prosperous rival, Ghent. Yet these remains offer but a faint idea of the splendour of this once important mercantile city, long the entrepôt of the Hanse-Towns, and the market to which merchants resorted from all parts of the world to sell and exchange their goods. Several of its most important public buildings have disappeared, and all the palaces of its merchant princes and nobles, save those of the Gruuthuuse and Portinari families. The former for two centuries past has served as a Mont de Piété; the latter is now a convent.

In the middle of the fifteenth century the town offered a far different aspect; its squares were adorned with fountains; its bridges with statues in bronze; the public buildings and many of the private houses with statuary and carved work, the beauty of which was heightened and brought out by gilding and polychrome; the windows were rich with storied

glass, and the walls of the interiors adorned with paintings in distemper, or hung with gorgeous tapestry. If but little of all this now remains, it must be borne in mind that during the past three centuries Bruges has seen its works of art exported by Spaniards, destroyed (when not sold) by Calvinist iconoclasts and French revolutionists, and carried off by picture and curiosity dealers of all nations. Vaernewyck* attests that in his time the houses of Bruges were filled with paintings by Memlinc;† these are now scattered throughout the world, and Bruges has only preserved seven works that can be attributed with certainty to that great master.

It is a curious fact that during the whole of the fifteenth century Bruges does not appear to have produced a single artist of any note. The archives reveal a series of painters coming principally from the county of Looz (the real cradle of Netherlandish art), from Holland, and from Cologne and the Lower Rhine. John van Eyck, Peter Cristus, Hugo van der Goes, Gerard David, and Peter Pourbus, were all, like Memlinc, strangers attracted to Bruges doubtless by the wealth of its inhabitants, and the facilities afforded for a ready sale of works of art.

* "*Nieuw Tractael*" et "*Historie van Belgis*," fol. 132 v°. Ghendt, 1574.

† The final C has in the present Notice been employed in the place of the more usual G in Memlinc's name, on the authority of contemporary evidence. Out of forty-nine documents discovered by the writer in the Archives of Bruges, thirty-two give the termination INC, fifteen YNC; one has YNCGHE, and one YNGHE; but none have ING, which, indeed, is a termination never found in Flemish or Dutch names of the fifteenth century. The inscriptions on the frames of the two triptychs at Saint John's Hospital, Bruges, where the name is spelt with a G, are both unquestionably of a later period.

The date and the place of Memlinc's birth are alike uncertain. He may have derived his name either from the village of Mümling, or Memling, situated on a river of the same name, a few miles from Aschaffenburg, in Germany, or from the village of Memelynck, in Holland. He was settled at Bruges certainly in 1478, and probably in 1471, if not still earlier. In May, 1480, he was in possession of three houses roofed with tiles, and a piece of ground in the street named *over de Vlamine brugghe*, now *Sint Jooris straet*. These houses have been rebuilt within the last three years. In the town accounts of the year 1480, Hans Memlinc's name appears amongst those of the 247 principal burgesses of Bruges, who advanced money to the city towards carrying on the war between Maximilian and France.

Memlinc was married, but the Christian name of his wife, Anne, is all that is known of her, though she probably belonged to the Valckenaere family. She bore him three children—John, Cornelia, or Petronilla (*Nielkin*), and Nicolas. She died before the 10th of September, 1487. Memlinc himself, as the orphan-registers of the town prove, died between the 1st of June, 1492, and the 10th of December, 1495; at this latter date his children were yet in their minority—that is, according to the legislation then in force, under twenty-five years of age.

No certain information has as yet been obtained of Memlinc's artistic education. He is said by Vasari* to have

* "*Opere*," tom. v., "*Di diversi artefici Fiamminghi*," p. 289. Firenze, 1823.

been the pupil of Roger de la Pasture, the celebrated painter of Tournay, who left his native town to settle at Brussels, and is better known by the Flemish rendering of his name, van der Weyden. The catalogue of the collection of pictures belonging to Margaret of Austria, formerly at Mechlin, mentions a triptych, the centre of which was by Roger and the wings by Master Hans.* It is assumed from this that Memlinc worked conjointly with his master, but doors were frequently added to paintings long after their execution.

The names of two of Memlinc's pupils are known: Hannekin Verhanneman, son of Nicolas, and Passcier van der Meersch, son of Passcier, who became his pupils, the one on the 8th of May, 1480, the other in 1483. Hans Verhanneman was already married when he entered Memlinc's atelier.†

If we compare the works of Memlinc with those of the other great painters of the Flemish schools of the fifteenth century, we shall find that, though inferior to the van Eycks in colour, in power of *chiaro'scuro*, and in portraiture,—to Roger de la Pasture (van der Weyden) in force of expression and

* DE LABORDE, "*Inventaire des tableaux de Marguerite d'Autriche*," p. 24. Paris, 1850.

† The statements in this and the preceding paragraphs are based upon authentic documents discovered by the writer of the present Notice in the archives of Bruges. Some of these have already appeared in the "*Journal des Beaux Arts*" (vol. iii., Brussels, 1861); others will shortly be published in the "*Beffroi*" (Barthes and Lowell, London), a Review specially devoted to elucidating the history of early Flemish art. No notice has been taken here of the popular legend as to Memlinc's having been admitted into the Hospital of Saint John at Bruges, in the character of a sick soldier, after the battle of

dramatic arrangement,—and to Thierry Bouts (misnamed Stuerbout) and Gerard David in beauty and finish of landscape, he is eminently superior to them all in religious sentiment and in delicacy of delineation. John van Eyck's Madonnas are always worldly, often repulsive (as, for instance, in the altar-piece at the Academy of Bruges), Roger's simply affectionate and maternal, while Memlinc's, by their exquisite purity, tenderness, dignity, and mild intellectual majesty, alone realize the character of the Mother of our Lord as revealed to us in the Gospel; indeed, we know no painter of any school who surpasses him in this respect. The Infant Christ, to whom John van Eyck always imparted a disagreeable look of old age, and Roger a thin and ungraceful form, has in Memlinc's pictures a nobler and happier cast of countenance, with an intelligent forehead and fine eyes—inferior, however, even in the altar-piece at Saint John's Hospital, to the type conceived by Gerard David. Hubert van Eyck's Saints, both male and female, are pensive and austere; John's, mere reproductions of the model, who is seldom well chosen; while Roger's, though varied in expression, are rarely noble, and often, when he sought to express excessive grief or joy, unnatural by their exaggerated action. Bouts' Saints are rigid and deficient in expression, Gerard David's graceful and

Nancy, a legend which was first published by Descamps in 1753. The writer has, however, seen, in a manuscript of the seventeenth century, a statement to the effect that Memlinc painted one of his pictures out of gratitude for the services rendered to him by the brethren of the Hospital. It must be borne in mind that the Superior of that establishment in the fifteenth century was a person of considerable influence, and the statement of the manuscript by no means implies that Memlinc was ever at the Hospital as one of its sick inmates. This amplification of the tradition is doubtless due to the fertile imagination of the French author, and appears to be wholly unworthy of credit.

poetical, but often untrue to their character. Memlinc was more ideal than the van Eycks, and more skilful in contrasting expressions than his contemporaries. He appears also to have studied attentively and meditated deeply both Scripture and the lives of the Saints, for the expression of his personages is in all cases true to history. Adherence to truth and delicate sweetness of sentiment are indeed his characteristic features. His pictures are full of tender poetical feeling. Some of his earlier productions are too symmetrical in their arrangement, others rather overcrowded. His later works, however, are free from these faults, which are scarcely ever obtrusive. Where Memlinc failed was in the representation of such figures as the impenitent thief on the cross, and the executioners of his Saints; the delineation of these was evidently repugnant to his character. As a portrait painter he is decidedly inferior to John van Eyck, whose picture of John Arnolfini and his wife in the National Gallery is, without comparison, the masterpiece of its class of the Netherlandish school. Memlinc's portraits of William Moreel and his wife, in the Museum at Brussels, of the same persons and their eldest son on the wings of the triptych in the Academy of Bruges, and of Martin van Nieuwenhove in the Hospital of Saint John, however, nearly approach perfection.

The method of colour employed by Memlinc appears to have been peculiar to himself. His contemporaries employed much *impasto*, but he, though he worked in oil, adhered to and applied the earlier traditions of the tempera painters. His use of vehicle was always sparing, and the drawing is often visible

beneath his colour. The tints he employed were light and clear. To attain the required degree of vigour and relief, he made use of coloured glazes successively applied; a process which required the nicest calculation, and which also renders it extremely dangerous to clean his pictures, many of which, by the removal of these glazes, have become thin, pale, and flat.

The earliest works that can be attributed with certainty to Memlinc are now in England. The first of these is a small round-headed diptych* belonging to the Rev. John Fuller Russell, Greenhithe, Kent, representing on one leaf the Crucifixion, a rich composition of miniature-like delicacy; on the other, Joan, youngest daughter of Charles VII. of France, and of Mary of Anjou, kneeling at a prayer-desk, and accompanied by Saint John the Baptist. Born in 1426, this princess was married, 22nd December, 1446, to John II., Duke of Bourbon and Constable of France. She died 4th May, 1482. The diptych was executed between these two last dates, probably about 1460. In the sky are seen the Eternal Father symbolized as the Ancient of Days (Daniel vii. 9), the Holy Ghost under the form of a dove, and the Blessed Virgin seated on a fald-stool, with the crescent moon beneath her feet, and holding on her knees the Infant Christ, who raises His tiny hand to bless the kneeling princess, close to whom is an angel sustaining a shield emblazoned with the arms of Bourbon impaling those of France.

A triptych in the Duke of Devonshire's villa at Chiswick,

* Oak. H., 13 $\frac{3}{4}$ inches; B., 8 $\frac{3}{4}$ inches.

probably painted in 1471, is one of Memlinc's finest works.* In the centre, seated on a brass fald-stool, beneath a canopy, and with a rich cloth of honour behind her, is the Blessed Virgin. She sustains with her right hand the Infant Christ, seated on her knees, and in her left holds the Book of Wisdom open. Our Lord has been turning over the leaves, on which His left hand still rests, though He is looking away and stretching out His right hand to an angel, who offers Him an apple and holds a violin and bow in his left. Another angel, on the left of the Madonna, is playing on a portable organ. On the right of the throne Saint Catherine, and on the left Saint Barbara, present the donors, Sir John Donne and his wife Elizabeth, third and youngest daughter of Sir Leonard de Hastings by his wife Alice, daughter of Thomas Lord Camoys. Both these personages wear the badge of Edward IV., the collar of roses and suns, to the clasp of which is appended the white lion of the house of Marche.† Behind the lady kneels a little girl. These figures are represented in a cloister, the carved capitals of which are adorned with shields bearing—*azure*, a wolf salient *argent*, langued *gules*, Donne; and—parted

* H. 28 inches; B. centre, 27½ inches; wings, 11¾ inches. The three panels are now united, and form one picture.

† Notwithstanding this decoration, and the emblazoned shields on the capitals, HORACE WALPOLE ("Anecdotes of Painting in England," vol. i., p. 50, Note ‡. London, 1828), CROWE and CAVALCASELLE ("Early Flemish Painters," p. 257. London, 1857), and WAAGEN ("Handbook of Painting," part i., p. 100. London, 1860), speak of these donors as *Lord and Lady Clifford*, who were Lancastrians. I have presumed this triptych to have been painted in 1471, during which year Edward IV. and many of his adherents were at Bruges. It is quite possible, however, that it may be of rather later date. It would be extremely interesting to clear up all doubt on this point. The dates of Sir John Donne's marriage, and of his daughter's birth, would suffice to set the matter at rest.

per pale, 1st Donne, 2nd *argent*, a maunch *sable*, Hastings. The wings represent Saint John the Baptist and Saint John the Evangelist. The background, painted with great care and wonderful finish, is formed by a most beautiful undulating landscape; on the right is a river with swans and a water-mill; the miller with a sack of corn on his back is about to enter his house, close behind him an ass; a man is crossing a bridge, at one end of which is a tower; further on are a man on horseback, a cow, and a round tower; on the left are a river, a meadow with a bull, and a man in red, on a white horse, about to enter a wood.*

The large altar-piece† painted for the brethren and sisters of Saint John's Hospital, at Bruges, represents the Madonna seated in an open gallery or cloister on a metal fald-stool, with a rich cloth of honour suspended behind her. Two graceful angels hold a crown over her head. On the right is seated Saint Catherine, on whose finger the Infant Christ, bending forward, places the bridal ring. Behind her an angel, in alb and tunic, is playing on a portable organ; his countenance has a bird-like softness, which is most beautiful. Beyond stands Saint John the Baptist, with his lamb beside him. On the left

* This same landscape, according to CROWE and CAVALCASELLE (*op. cit.*, p. 257), adorns Memlinc's painting of the Madonna in the Uffizi Gallery at Florence. It also forms the background of a portrait in the van Ertborn collection at Antwerp (N° 22, H. 11½ inches, B. 8½ inches), ascribed by the catalogue to Antonello of Messina.

† Wood. H. 5 feet 7½ inches; B. centre, 5 feet 7½ inches; wings, 2 feet 7½ inches. The signature, OPVS. IOHANNIS. MEMLING. ANNO. M CCCC. LXXIX. 1479, has been retouched. This triptych has suffered much from over-cleaning and restoration.

of the Madonna kneels an angel holding the Book of Wisdom, of which she is about to turn over a leaf. Beyond stands Saint John the Evangelist, youthful, mild, and pensive. In the foreground is seated Saint Barbara, reading attentively; behind her, the emblematic tower. The carved capitals of the pillars on the right represent the vision of Zacharias, and the birth and naming of the Baptist. Between these pillars is seen a landscape background continued on the right wing. In this landscape are represented:—the Baptist praying in a solitary forest; preaching on a rocky hill to a group of seven persons, a beautiful composition; pointing out our Lord to his listeners; baptizing Him; pointing Him out to Andrew and another of his disciples; and being led to prison. The Decollation of Saint John, with its attendant scenes, occupies the foreground of the right wing, while the burning of his body at Sebaste, by order of Julian the Apostate, in the background, near the centre, closes the series of scenes from his legend. On the left of the centre panel is seen brother John Floreins, bursar of the hospital, who again appears between the pillars, superintending the gauging of wine beside the town crane in the *Vlaminck straet*, with the little Romanesque Church of Saint John in the distance. The landscape background offers the following scenes from the life of the Beloved Disciple: his immersion in the cauldron of boiling oil; his being led to a boat in which is a soldier waiting to transport him to the Isle of Patmos; his baptizing, in a church, the philosopher Crato, behind whom kneel his wife and two disciples. The carved capitals of the pillars on this side represent the resurrection of Drusiana, and Saint John drinking, unharmed, the poisoned cup which proves fatal to the priests of

Diana. The left wing represents Saint John seated in the Isle of Patmos, contemplating the Apocalyptic vision, a composition of wonderful accuracy and taste. On the exterior of the wings are seen kneeling, accompanied by their patron saints, Anthony Zeghers, master, James de Kueninc, bursar, Agnes Casembrood, superioress, and Clara van Hulsen, sister of the hospital. "In this great work," says a late regretted author, "there is a unity and harmony of design which blends the whole into an impressive poem. The object was to do honour to the patrons of the hospital, the two Saint Johns, and, at the same time, to express the piety of the charitable (brethren and) sisters, who, like Saint Catherine, were consecrated and espoused to Christ, and, like Saint Barbara, were dedicated to active good works."* The expression of the principal figures in this triptych is admirable, while the little groups are of exquisite finish and beauty. The colouring, though thin, is wonderfully soft and harmonious.

In the gallery at Munich is another fine altar-piece† of Memlinc's, given, in the spring of 1480, by Peter Bultync, merchant tanner, to the Corporation of Tanners of Bruges, in whose chapel, at the Church of Nôtre Dame, it remained until the year 1764, when it was removed and the window above blocked up to make way for a new altar in the bad taste of the day. This picture is improperly named the "Seven Joys of

* Jameson, "Legends of the Madonna," p. 97. London, 1852.

† Catalogue, n° 63, cab. iv. H., 2' 6"; B., 6'. An engraving of this picture is prefixed to the first volume of Dr. Waagen's "Handbook of Painting."

the Blessed Virgin."* It should rather be called "The Light of the World." The choice of the subjects represented is curious, and was evidently dictated by the fact that this picture was painted for the altar of the Lady-Chapel at the eastern extremity of the apse ; all have reference to a manifestation of light either to the whole world or to particular persons or people. The Adoration of the Magi, the great manifestation of Christ to the Gentile world, fitly occupies the centre of the foreground, and is remarkable for the richness of its composition and the varied expression of the numerous figures. The other subjects are:—the Annunciation; the Nativity—(outside the stable in a courtyard are the donor and his son Adrian kneeling, contemplating the Infant Jesus through a grated window); the Angels announcing the Saviour's birth to the Shepherds; the Star appearing to the Magi, each in his own country; the Miracles by which our Lord manifested His presence in Egypt; the Resurrection; Christ appearing to His Mother; to Saint Mary Magdalene; to the Disciples at Emmaus; and at the Sea of Tiberias; the Ascension; the Descent of the Holy Ghost—(outside the chamber kneels Catherine van Riebecke, wife of the donor); the Death of the Blessed Virgin, and the Assumption. These form, each by itself, a perfect little picture of exquisite finish ; but, to persons who are not accustomed to the early masters, the altar-piece, as a whole, appears over-

* These are: 1, the Annunciation; 2, the Visitation; 3, the Nativity; 4, the Adoration of the Magi; 5, the Finding of the Child Jesus in the Temple; 6, the Risen Saviour appearing to His Mother; and 7, the Assumption. The second and fifth of these Joys are not represented in the picture. Dr. Waagen oddly enough calls this altar-piece "The Joys and Sorrows of the Virgin."

crowded. Close by the donors are shields with their armorial bearings.

The triptych* so admirably reproduced by Mr. Schultz's chromo-lithograph is Memlinc's masterpiece, as far as colour is concerned. None of his works are more vigorous in *chiaro'scuro*, none more harmonious in tone. The figure kneeling on the right is the donor, John Floreins, aged thirty-six, with his brother behind him. The man with the long beard and orange cap, looking in on the left, is said to be the portrait of Memlinc; but there is not the slightest proof of this assertion. Compared with Roger de la Pasture's Adoration of the Magi, at Munich,† this picture is far sweeter and more delicate; the kings are less grand and majestic, but their countenances are more expressive of devotion. Memlinc has also avoided the blunder committed by Roger in suspending a crucifix in the stable. The compositions which adorn the wings are in exquisite taste; while the type of Saint Veronica on the exterior has never been surpassed.

The portraits of William Moreel, Burgomaster of Bruges, of Barbara de Vlaenderberch, or van Hertsvelde, his wife, and their daughter Mary, formerly in the Hospice of Saint Julian, at Bruges, were painted before or in 1480. The first two are now in the Museum at Brussels,‡ the last, known as the Sibyl Sambetha, in Saint John's Hospital.§

* Oak. H., $18\frac{1}{2}$ inches; exterior of wings, $18\frac{7}{8}$ inches; B. centre, $22\frac{1}{2}$ inches; wings, $9\frac{7}{8}$ inches.

† Catalogue, n° 35, cab. III. H, 4'; B., 4' 10". Engraved in WAAGEN, "Handbook of Painting," vol. i., p. 89.

‡ Catalogue, n° 21 and 22. Oak. H., $14\frac{1}{2}$ inches; B., $10\frac{3}{8}$ inches.

§ Oak. H., $14\frac{1}{2}$ inches; B., $10\frac{3}{8}$ inches. 1480.

The altar-piece painted for the chantry-chapel of the Moreel family in the Church of Saint James, at Bruges, in 1484,* is in every respect one of Memlinc's finest compositions. In the centre is seen Saint Christopher bearing the Infant Christ on his shoulder across a river. He supports himself with the trunk of a young tree, and is looking up with an expression of wonder, as if seeking an explanation of the incomprehensible burthen which is weighing him down. The Holy Child smiles on him and blesses him. A hermit in a grotto on the rocky bank holds up a lighted lantern. On the right stands Saint Maurus, reading attentively, on the left, Saint Giles, caressing his favourite fawn. The head of the former, and the head and left hand of the latter, are admirably modelled and painted. On the wings are the burgomaster Moreel, his wife and sixteen children, kneeling, protected by Saint William and Saint Barbara. This picture has unfortunately suffered both from time and at the hand of unskilful restorers, who have, by the removal of the coloured glazes, rendered the tone cold. The figures, in grisaille, of Saint John the Baptist and Saint George, on the exterior, were probably painted by a pupil or imitator of Memlinc about 1504.†

The diptych painted in 1487 for Martin van Nieuwenhove, now in Saint John's Hospital, at Bruges,‡ is, as already observed, a remarkable example of Memlinc's skill in portraiture. The

* Wood. H., 4 feet; B. centre, 5 feet; wings, 2 feet 3 inches.

† For a full account of the Moreel family, and of these paintings, see "Le Beffroi," tom. ii., p. 179-196.

‡ Oak. H., 13 inches; B., 17 $\frac{3}{8}$ inches. Inscribed—HOC-OPVS-FIERI-FECIT·
MARTINVS-DE-NEUWENHOVEN-ANNO·DM·1484·AN·VERO·ETATIS·SVE·23·

right panel is occupied by a seated figure of the Blessed Virgin holding the Infant Saviour, who is stretching out His hand for the apple she offers Him. On the left panel is the donor, his hands joined in prayer, with an open book before him. Through the windows, the upper portions of which are filled with stained glass representing the charity of Saint Martin, and the armorial bearings of the donor, is seen a beautiful landscape painted with exquisite finish. A circular mirror reflects the figures of the Madonna and donor; the representation of this and other details of furniture falls short in execution of those in the van Eyck at the National Gallery.

Another fine portrait of a man praying, also dated 1487, is preserved in the Uffizi Gallery at Florence.*

The celebrated wooden shrine of Saint Ursula at Saint John's Hospital, Bruges,† is adorned with a series of miniatures by Memlinc, terminated before the 24th of October, 1489, on which day the Bishop of Tournay placed therein some relics of Saint Ursula and other Saints, translated from an old shrine, also of painted wood.‡ The six panels which adorn the sides of the shrine represent the following scenes from the legend of Saint Ursula and her companions:—1. Their arrival at Cologne—in the background, an angel announcing to Saint Ursula her future

* CROWE and CAVALCASELLE, "The Early Flemish Painters," p. 262.

† Oak. H., 2 feet 10 inches; L., 3 feet; B., 13 inches.

‡ A shrine of this class, adorned with paintings executed at Liege in 1292, and representing scenes from the legend of Saint Odilia, one of Saint Ursula's principal companions, is engraved and described in the "Beffroi," vol. ii., pp. 31-37.

martyrdom; the principal buildings of Cologne, painted with great fidelity, are easily recognised. 2. Their landing at Basle; in the background, the Alps, with the pilgrim-virgins ascending them. 3. Their arrival in Rome, and reception by the sovereign-pontiff; in the background, Saint Ursula receiving Holy Communion from the Pope, while some of her companions are being baptized and others shriven. This composition is the finest of the series; the colouring is exquisitely harmonious, and the grouping admirable. 4. In the background, the return towards the Alps, and in the foreground, the arrival at Basle and re-embarkation on the Rhine. 5. The arrival at Cologne, and massacre of the virgins. 6. The martyrdom of Saint Ursula in the camp of the Emperor Maximilian; the polished steel armour of the soldiers is painted with wonderful accuracy. The end panels represent:—the Blessed Virgin and Child, at whose feet kneel two nuns; and Saint Ursula protecting ten of her companions under her outspread mantle. The roof is adorned on each side by a large medallion placed between two smaller ones; in the larger is Saint Ursula, surrounded by her companions, and receiving the crown of martyrdom from the Eternal Trinity; in the smaller, angels with musical instruments.

Having now described those pictures to which a date can with probability be assigned, we will proceed to notice some others of which the chronology is less certain. In the National Gallery is a beautiful panel* representing the Blessed Virgin

* Catalogue, n° 686. Wood. H., $21\frac{1}{4}$ inches; B., $14\frac{3}{4}$ inches. See "Notice sur la Collection de M. J. P. Weyer," pp. 36 to 38. Barthes and Lowell, London, 1863.

seated in a cloister beneath a canopy, holding the Infant Christ on her lap; on the right, an angel kneeling, playing on a mandoline; on the left, the donor kneeling, with Saint George standing behind him; in the background, a garden, and beyond it a landscape, with water and a castle.

Three miniatures in the possession of M. C. Ruhl, Witsch Gasse, Cologne, representing the Mass of Saint Gregory, Saint Michael, clad in polished steel armour and red mantle, holding the balance of justice, and Saint Jerome, are most exquisite gem-like pictures, beautifully preserved.*

In the Museum at Turin is a fine picture, similar in arrangement to the "Light of the World," at Munich; it represents the Passion of our Lord, with the donors kneeling at each side, in the foreground.

A triptych in Saint John's Hospital, at Bruges,† painted for Adrian Reins, represents the Deposition of our Saviour, with the sepulchre in the background. On the wings are the donor, kneeling, with Saint Adrian, Saint Barbara, Saint Wilgefortis, and Saint Mary of Egypt.

A large votive picture, in the possession of Count Duchatel, at Paris, represents the Blessed Virgin, enthroned beneath a canopy, holding the Infant Christ; on either side, Saint James

* Oak. H., $5\frac{3}{4}$ inches; B., $3\frac{1}{2}$ inches.

† Oak. H., $17\frac{3}{8}$ inches; B. centre, 14 inches; wings, $5\frac{1}{2}$ inches. Painted between 1478 and 1489.

the Great and Saint Dominic, and the donor with his wife and family, kneeling. The architectural background is admirably treated. The picture has, however, suffered from over-cleaning.

Two pictures in the Uffizi Gallery at Florence, representing the Blessed Virgin and Child, and Saint Benedict; and another in the Strasburg Gallery, representing the Mystical Marriage of Saint Catherine, are probably authentic works of Memlinc's. The writer has not, however, had occasion to examine either these or the altar-piece with double wings at Lubeck, dated 1491, and attributed by Dr. Waagen to Memlinc.*

In the Louvre, at Paris, are two small panels, representing Saint John the Baptist and Saint Mary Magdalene, with scenes from their lives in the background. In the possession of Mr. Gatteaux, also at Paris, is an exquisite picture representing the Blessed Virgin and Child surrounded by female Saints. These works are generally attributed to Memlinc; but their authenticity is not free from doubt.

The large picture in the *Première Chambre de la Cour Impériale* of the *Palais de Justice* at Paris, and the miniatures in the Grimani Breviary at Venice, also ascribed to Memlinc, are really not by him.† The latter, in the writer's opinion, are by Gerard David, the author of the Baptism of Christ, in the

* "Handbook of Painting," vol. i., pp. 105 and 106.

† See "Le Beffroi," vol. ii., pp. 213, 214, and 232.

Academy of Bruges, and of the votive altar-piece formerly in the Conventual Church of the Carmelites of Sion, at Bruges, now in the Gallery at Rouen.*

The large triptych at Dantzic, representing the Last Judgement, with the Blessed Virgin and Child, Saint Michael, and the donors kneeling on the exterior, attributed by Dr. Waagen to Memlinc, is probably a work of Hugo van der Goes.†

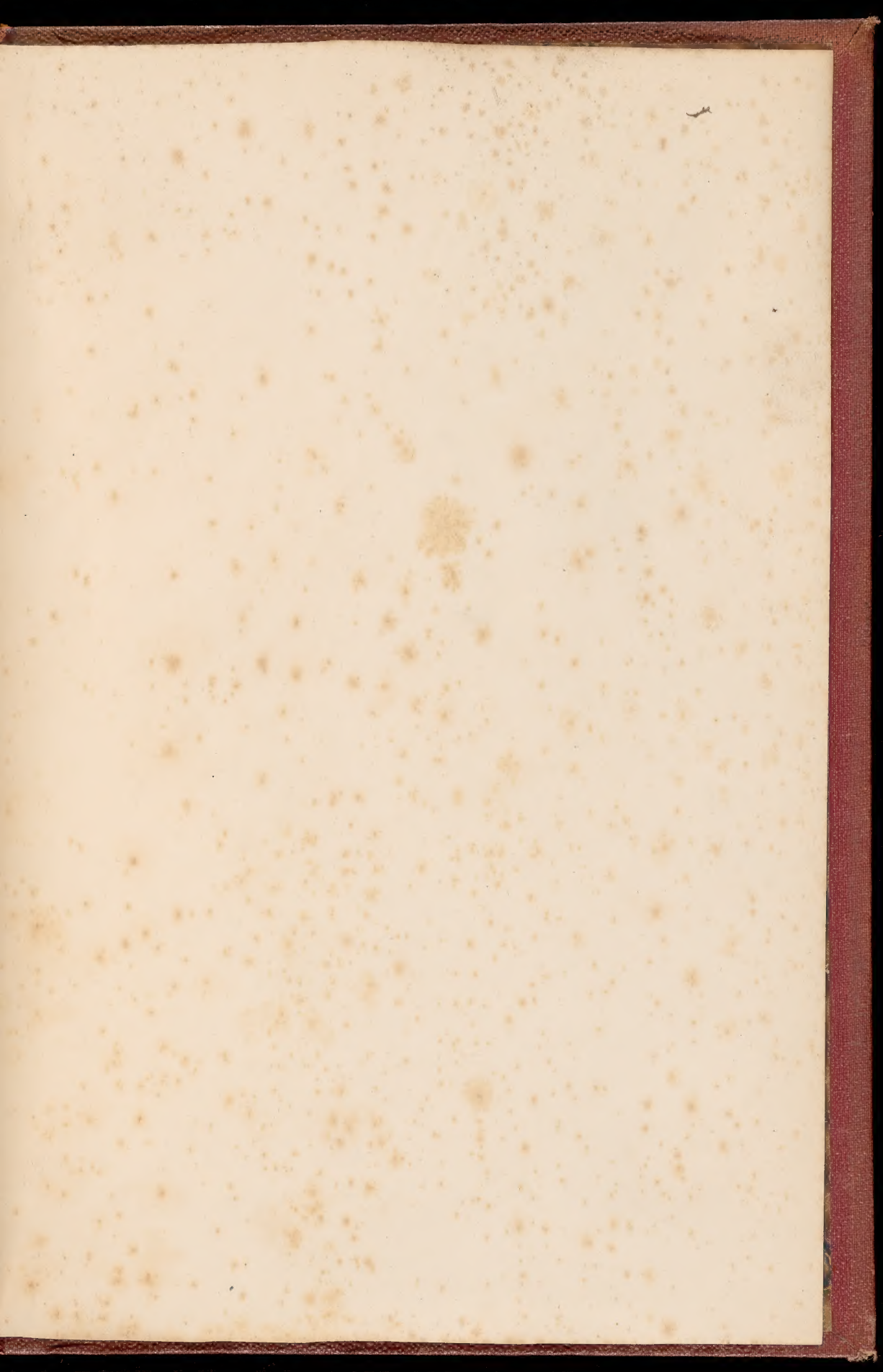
* See "Le Beffroi," vol. i., pp. 223-234, 276-289, 321 and 322; and vol. ii., pp. 287-300.

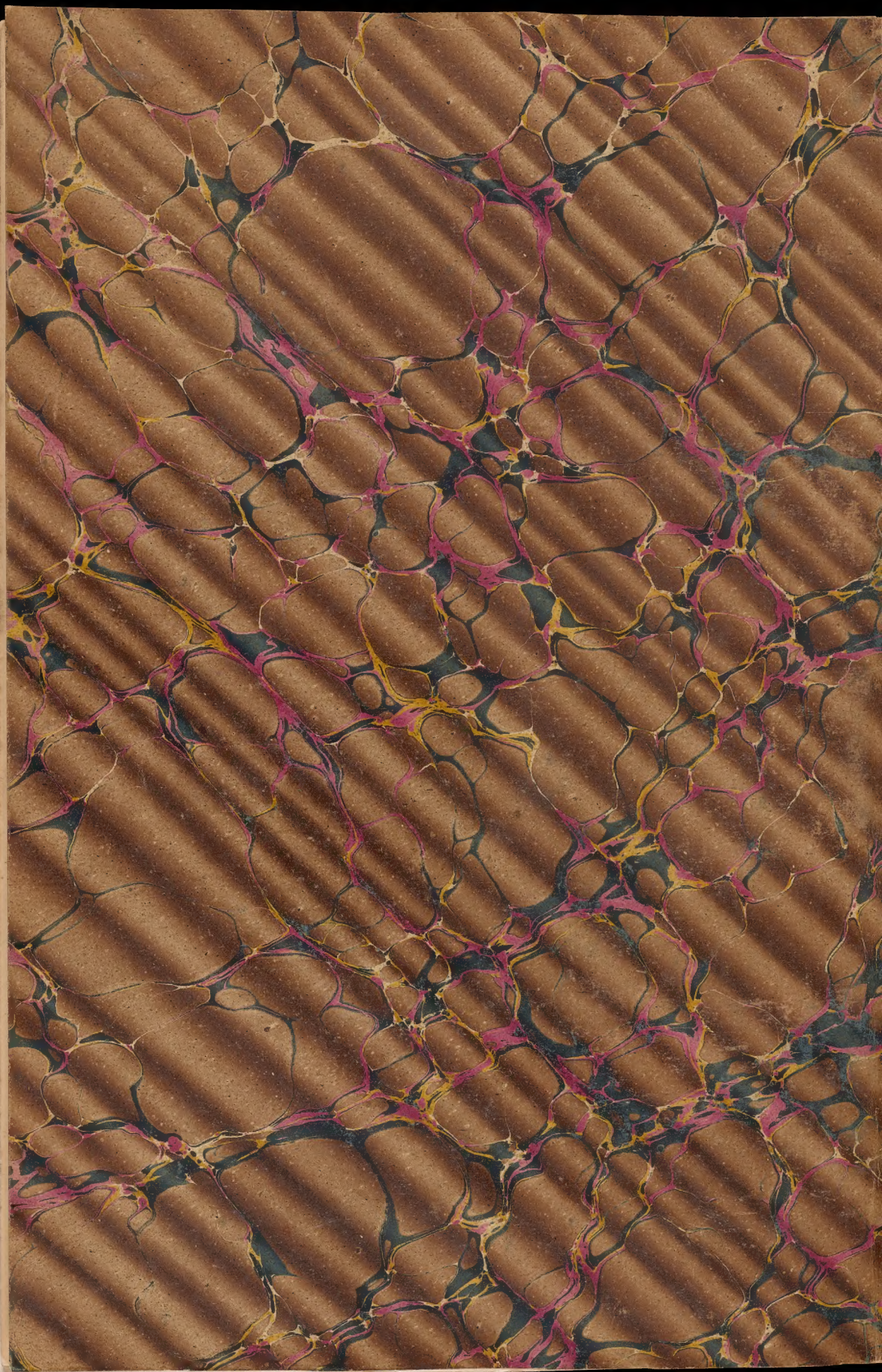
† See a notice by M. C. RUELENS in the Appendix to CROWE et CAVALCASELLE, "Les Anciens Peintres Flamands," vol. ii., pp. xcvi-civ. Bruxelles, 1863.

THE END.



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